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YORK CATHEDRAL

Nave

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YORK CATHEDRAL

Choir facing East

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YORK CATHEDRAL

East Side of South Transept

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RIPON CATHEDRAL
West Front

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RIPON CATHEDRAL
From South-West

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RIPON CATHEDRAL

Nave

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RIPON CATHEDRAL

Across Nave and Transept

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DURHAM CATHEDRAL

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DURHAM CATHEDRAL
North Porch

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DURHAM CATHEDRAL

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NEWCASTLE CATHEDRAL

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NEWCASTLE CATHEDRAL

Across Nave

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CARLISLE CATHEDRAL

Choir facing West

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CARLISLE CATHEDRAL

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Nave

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Across Nave

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LIVERPOOL CATHEDRAL

Gallery Staircase

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West Door

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Nave

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CHESTER CATHEDRAL

Crypt

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WORCESTER CATHEDRAL

Tower from North

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WORCESTER CATHEDRAL

North Porch

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Nave

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WORCESTER CATHEDRAL

Choir facing East

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ST. ASAPH CATHEDRAL

Interior

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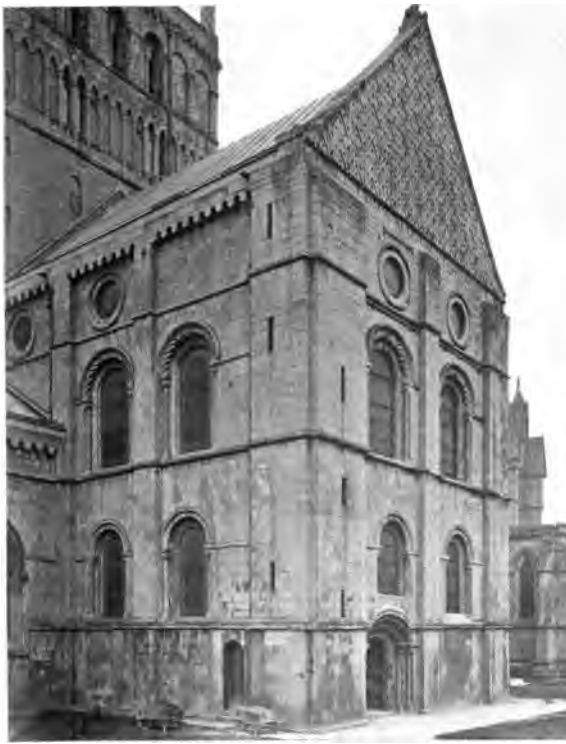

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Nave looking East

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Across Choir from North Transept

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South Transept from North Aisle of Choir

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ELY CATHEDRAL

South Choir Aisle facing West

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SODOR AND MAN CATHEDRAL
Nave

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Notes on the Cathedrals of England and Wales

NORTHERN DIVISION

It is not the intention of the author that the following notes should in any way act as a cathedral guide, but it is hoped that they may be of assistance to those who, through lack of time, are able to visit only a few of our great churches, and have to choose those which seem to them the most interesting.

PERIODS IN CHURCH ARCHITECTURE.

SAXON.—Middle of 5th century to middle of 11th century.

NORMAN.—Middle of 11th century to end of 12th century.

EARLY ENGLISH (E.E.).—End of 12th century to beginning of 14th century.

DECORATED (Dec.).—Beginning of 14th century to end of 14th century.

PERPENDICULAR (Perp.).—End of 14th century to end of 15th century.

TUDOR.—End of 15th century to middle of 16th century.

RENAISSANCE.—Middle of 16th century onward.

YORK.—The nave and choir are in the decorated style. The transepts are fine specimens of E.E. The crypt is peculiarly situated underneath the choir, and in it are some fine

Norman capitals and pillars, practically the only Norman work in the building. The east window is interesting owing to its great size, and in the north transept there are the "five sisters," each of the five windows being fifty feet high and five feet wide. The tower is in the Perp. style.

RIPON.—The E.E. nave is good, and the view looking east with semi-circular and Gothic arches is unusual. The Saxon crypt is one of the oldest in the country, although rather small, and without ornamentation. The west front with the two towers is E.E., but is not as interesting as the central tower with its combination of Norman and E.E.

DURHAM.—The finest Norman cathedral in England. Situated on the top of a hill almost surrounded by a river, it has a position unsurpassed, although probably equalled by Lincoln. In the nave the heavy Norman pillars carved with different designs give an idea of strength not met with in architecture of later date. The north door has a sanctuary knocker of fine design.

NEWCASTLE.—Until recently a parish church. The perpendicular tower with arches on the top is very fine. The pillars of the nave are without capitals, resembling those of St. Asaph Cathedral.

CARLISLE.—Originally an abbey, the building is far from its original size. The nave is extremely short, and the Norman arches show clearly where the tower has sunk, causing the original semi-circles to become flattened on the top. The nave and choir are not in a line.

WAKEFIELD.—Formerly a parish church, it was very much enlarged a few years ago on becoming a cathedral. The screen is of great beauty.

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MANCHESTER.—By the inclusion of side chapels the cathedral has double aisles (as at Chichester). The stalls are exceptionally fine with 16th century carving.

LIVERPOOL.—A renaissance building finished in 1702, containing fine wood work, especially the staircase. The carving is by Gilpin.

CHESTER.—Built of red sandstone. The cathedral is situated just inside the old city walls. The crypt is in an unusual position off the cloisters. The chapter house on the north side of the cloisters is rectangular in shape with a stone pulpit and stairs on the south side. The Tudor door in the west end is very fine.

WORCESTER.—The nave is in transitional Norman, decorated and perpendicular, and has some fine capitals. The crypt was built in the eleventh century, and the lady chapel in E.E. style. Prince Arthur's chantry is a beautiful specimen of sixteenth century work.

ST. ASAPH.—Although one of the smallest cathedrals, it contains much of interest, particularly some relics contained in glass cases, including a horn book and breeches Bible. The pillars are without capitals. The church was used as a stable during the Commonwealth, but the building is well preserved.

BANGOR.—The cathedral is mostly decorated and perpendicular. In the south transept there is the tomb of the last Prince of Wales, Owen Gwynedh; died 1169.

LICHFIELD.—The effect of the three spires (decorated) is very fine. The nave and transepts are E.E. The west door is extremely beautiful.

BIRMINGHAM.—A renaissance church having a fine window in the east end. The north aisle has been converted into a chapel.

SOUTHWELL.—This cathedral is not frequented by the tourist as much as other similar buildings, but it has some very fine specimens of late Norman work; the choir is E.E. with a decorated sedilia. The chapter house is one of the finest "decorated" in the kingdom.

LINCOLN.—One of the best situated cathedrals in England. The towers show the four styles of architecture. The central tower, E.E. and decorated, and the western towers, Norman and perpendicular. The nave, transepts and choir are E.E.

NORWICH.—Contains some good Norman work in the nave, transepts and choir. The perpendicular spire adds a stately appearance to the whole building.

PETERBOROUGH.—This possesses the finest west front in England, consisting of three huge arches, extending the height of the building. The wooden roof is interesting owing to its great age and fine painting. The Norman work is very fine.

ELY.—The cathedral, which is of a design unlike any other in England, may be seen for miles around, owing to the flatness of the country. After the fall of the central tower, in the 14th century, the rectangular base was converted into an octagon which is quite unique. At the south side of the west end there is good Norman work. Under the western tower the Norman arch and the later strengthening arch are interesting.

SODOR AND MAN.—Situated inside Peel Castle in the Isle of Man the cathedral forms a picturesque ruin. The nave and crypt are of E.E. style, the latter being in fine preservation though small.

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A Norman Column

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Martyrdom

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Choir facing East

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North Iron Gate of Choir

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ST PAUL'S CATHEDRAL

South Aisle looking West, and Statue by Chantrey

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Across Choir showing inverted Arch

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HEREFORD CATHEDRAL
North Porch

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HEREFORD CATHEDRAL
Nave

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OXFORD CATHEDRAL
The Latin Chapel

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OXFORD CATHEDRAL

Interior

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Notes on the Cathedrals of England and Wales

SOUTHERN DIVISION.

It is not the intention of the author that the following notes should in any way act as a cathedral guide, but it is hoped that they may be of assistance to those who, through lack of time, are able to visit only a few of our great churches, and have to choose those which to them seem the most interesting.

PERIODS IN CHURCH ARCHITECTURE.

SAXON.—Middle of 5th century to middle of 11th century.

NORMAN.—Middle of 11th century to end of 12th century.

EARLY ENGLISH (E.E.).—End of 12th century to beginning of 14th century.

DECORATED (Dec.).—Beginning of 14th century to end of 14th century.

PERPENDICULAR (Perp.).—End of 14th century to end of 15th century.

TUDOR.—End of 15th century to middle of 16th century.

RENAISSANCE.—Middle of 16th century onward.

CANTERBURY.—A cathedral, built chiefly of stone brought from Caen, Normandy. It is of great interest both historically and architecturally. The nave, which is in the perpendicular style, is very impressive; particularly so about noon, when the sun shines through the south windows on to the massive pillars. The choir

is transitional Norman, and below it there is a Norman crypt, containing many fine pillars with grotesque capitals. Off the south-east corner of the cloisters is the "Martyrdom" where Thomas à Becket was murdered after a quarrel with Henry II. in 1170.

ROCHESTER.—Having so little open space around it, much of the beauty of the building is lost. The Norman west end is good, particularly the central doorway, which is one of the finest Norman in the country. In the nave, the junction of the Norman and Early English work is clearly shown. The chapter-house doorway is an exquisite example of Decorated work.

WESTMINSTER ABBEY.—Perhaps the best known of our cathedrals, it well deserves all the time devoted to it. The Abbey is one of the best Gothic buildings in England, and contains much Early English, Decorated, Perpendicular, and Tudor, the latter having a fine example in Henry VII.'s Chapel, with its beautiful fan vaulting. The nave is Early English, although the west end was completed at the end of the fifteenth century, being an imitation of the eastern part which was built in the end of the thirteenth century. The Coronation Chair, the wax figures with historical costumes, and the clock on the north-west tower with only an hour hand, are of interest. Among the monuments to kings, poets, authors, scientists, statesmen, soldiers, and sailors which adorn the walls of nearly every part of the building, will be found some at least, bearing names familiar to the visitor, no matter from what part of the world he travels. Here rest permanent memorials to our great Tennyson, Lytton, and Charles Kingsley, whose names dwell so clearly in the mind of every boy; Shakespeare, Darwin, Stephenson, and Watt, not to omit our great Arctic explorer Franklin,

and African missionary David Livingstone. To a visitor to cathedrals, the names of Sir Gilbert Scott and G. E. Street, the architects whose names are connected with so many of our great churches for their restoration, must surely prove of interest. The Canadian gazes with pride on the name of General Wolfe, the hero of Quebec, while our visitors from the United States recall the poems of Henry Wadsworth Longfellow, as in the "Poets' Corner" they see his name figuring among those of other "painters in verse."

ST. PAUL'S.—One of the best Renaissance cathedrals in Europe, it was built according to designs by Sir Christopher Wren from 1675 to 1710, taking thirty-five years to complete. The original plans were somewhat altered owing to objections raised by the clergy. The building is surmounted by a double dome, an outer and an inner, the latter being 109 feet in diameter and 86 feet high, and around the interior of it there is a whispering gallery. On the exterior there are two galleries, the lower the "Stone Gallery," and the one at the base of the lantern the "Golden Gallery." On the top of the whole is a gilded sphere and cross which is 365 feet above the ground. The west front, which is in the Corinthian and Composite styles, is very imposing. Lately the interior has been decorated in mosaic under Sir William Richmond, which makes it the most elaborate in England. The electric fixtures and lighting also add greatly to the effect. The organ case and choir stalls are very fine, the dark wood lending a contrast to the bright colours of the mosaics and marble reredos.

SOUTHWARK (LONDON).—The building is almost entirely in the Early English style, the choir and lady chapel being built 1189-1260 and the nave in 1897. Of the Norman church there remain some pillars and an arch in the

Harvard Chapel, and the Prior's Doorway, 1140-1189. There is much of interest in the north transept. One arch is cut off to make room for one of the large pillars supporting the tower; and another arch is half filled in, and in such a manner that it seems complete when viewed from the north aisle of the nave. Undoubtedly it was originally built in this style. Some bosses taken from the 15th century roof of the nave attract attention; one represents Satan swallowing Judas Iscariot. The Harvard Chapel, which was restored at the expense of students of Harvard University in the United States of America, contains an exceptionally fine window in memory of John Harvard, the founder of the University, who was baptized in the church 29th November, 1607. Some of the oldest glass in the church is included in the upper part of the window.

ST. ALBANS.—This cathedral was built by the Normans, with Roman tiles originally in the walls of Verulamium. The nave is in three styles, viz., Norman, Early English, and Decorated, and on some of the Norman work there are paintings of probably the same date. In the triforium of the south transept may be seen some Saxon balusters taken from the second church on the site. The reredos is fine, resembling the one at Winchester.

CHICHESTER.—Of late years the building has been much restored, but contains some good Norman work which exhibits much of the cable moulding. The nave, like Manchester, has five aisles formed by the addition of side chapels. The Bell Tower or Campanile is the only instance in England of the tower being separated from the cathedral.

WINCHESTER.—The longest English cathedral. The extensive grounds around the building show it off to good advantage. The west front is in the Perpendicular style as is the

nave, although this is just a covering over the Norman ground work. The oldest portions of the building are the transepts, which are Norman, being completed at the end of the eleventh century. The reredos is very fine, and closely resembles that at St. Albans.

SALISBURY.—With the exception of the spires and cloisters, which are of Decorated style, nearly the whole building is Early English. The spire which is nearly two feet out of the vertical is the highest in the country and extremely beautiful. In the middle of the fifteenth century inverted arches were added in the transepts as at Wells for strengthening purposes. The tomb of Bishop Bridport (13th century) is interesting.

WELLS.—The font is practically all that remains of the Saxon church which once stood on the site of the present edifice. The west front, which is one of the most beautiful in the kingdom, as well as the nave and transepts, are Early English. In the north transept there is an old clock which together with the one at Wimborne Minster is nearly six hundred years old, and was made by Peter Lightfoot. The retro-choir is fine, particularly so when viewed from inside the stone screen.

EXETER.—The nave and choir are exceptionally fine specimens of Decorated style; the general view being enriched by the beauty and position of the organ over the screen. The towers have been built over the north and south transepts, which give a unique appearance to the building.

TRURO.—The most recently built cathedral in England. It was commenced in 1880 with Mr. J. L. Pearson, R.A., as architect, but is not yet quite completed. It is in the Early English style. Owing to there being no open space

about the edifice, it is necessary to go some distance off to see it to the best advantage. The reredos contains some beautiful work.

ST. DAVID'S.—This church is seldom visited by tourists owing to its distance (about 15 miles) from the railway, and therefore the surroundings are more in keeping with the age of the building than in any other instance. The cathedral is situated on the side of a hill in an old country village few of whose inhabitants have travelled farther than the surrounding districts, nor do they care to leave the valley of the Alan. The edifice is to a great extent transitional Norman. The roof of the nave is of wood, and in style is unique as regards cathedrals. The stone screen has some skeleton groining as at Southwell, and the vestibule of the Berkeley Chapel, Bristol. The hageoscope in Bishop Vaughan's Chapel is of interest.

LLANDAFF.—The cathedral is for the most part in Early English and late Norman, of which the north and south doors of the nave and the arch over the altar are very fine specimens. Some Norman billet moulding is to be seen in the wall on the south of the altar between two Early English arches. The paintings on the reredos are the work of Dante Gabriel Rossetti.

BRISTOL.—In 1868-1877 under G. E. Street the nave was re-built in the Decorated style in replica of the previous nave and to correspond with the choir, 1306-1332. The aisles are the same height as the nave, and therefore strengthening arches have been added between the pillars and the walls, thus giving an unusual and pleasing effect. The roof of the vestibule of the Berkeley Chapel has skeleton vaulting. The chapter-house is in late Norman and has much cable moulding.

BATH.—The church was restored in 1864-1874, under Sir Gilbert Scott, after becoming

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very dilapidated. The roof has some fine vaulting, and the west end is of interest for its grotesqueness.

GLOUCESTER.—A building in which Norman and Perpendicular work are predominant. The nave has an appearance of stability, due to the massiveness and plainness of the pillars. The Norman crypt is one of the best in the kingdom, containing some fine work, much of which is in the chapels. Although the choir is Norman it has been faced with Perpendicular work as at Winchester. The lady chapel has a very fine roof of fan vaulting, and in the east end the window is the largest in the world. The cloisters are probably the best in the country, being Perpendicular in style, having a fine roof.

HEREFORD.—The cathedral is fairly rich in Norman work, having the nave and choir in that style as well as the font. The nave resembles Gloucester in some ways, and the arch over the altar may be compared with that at Llandaff. The metal screen detracts much from the beauty of the building, although as metal work it is good. The lady chapel is in the Early English style. The tower is very noticeable for the amount of ball flower decoration.

OXFORD.—Inside Christ Church College is the cathedral. The chapter-house doorway and choir are Norman, the latter having a fine fan vaulted roof with pendants (15th century); the lady chapel and chapter-house being in the Early English style.

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